



Doc 4/136/2

too much notice will be taken regarding any such as may be given to  
but still owing to absence of time and the arrangement of the  
display will be necessarily on the whole out of date.

## DEPARTMENT OF PRACTICAL ART,

### Marlborough House.

### MUSEUM.

#### CONTENTS OF THE ROOMS, PASSAGES, &c. OPEN TO THE PUBLIC.

##### I. The STAIRCASE contains —

(a) *Carpets* and woven fabrics, exhibited in this place on account of their size, which is too great to admit of their being shown together with the other woven fabrics.

(b) *Tapestry* lent from Hampton Court Palace, supposed to have been designed by Bernard Van Orley about A.D. 1530.

(c) Copies of the *Arabesques by Raphael in the Vatican*, purchased by the School of Design at the sale of the late Mr. Nash's property.

(d) *Wall tiles*, manufactured by Messrs. Minton.

##### II. PASSAGE ROOM, containing —

(a) A collection of *examples* in woven fabrics, paperhangings, metal work, glass, pottery, &c. used in lectures, and *demonstrations* illustrative of false principles of decoration. (See Catalogue, Appendix C. page 74.)

##### III. MUSEUM ROOM, No. 18, containing —

(a) A portion only of the *woven fabrics* of the Department hung in cases on the walls. Other portions cannot be exhibited for want of room. (See Catalogue, Division I., page 7.)

(b) Below the woven fabrics are specimens of *lacquer work*, *ivory*, &c., and smaller articles of metal work, for which room cannot be found elsewhere. (See Catalogue, Division V., pages 49 and 51.)

In the centre and in the windows are those articles of *jewellery*, *enamels*, *gold*, &c. which it is necessary to keep under cover for preservation. (See Catalogue, Division II., page 21.)

The remaining spaces on the walls are used for displaying arms, &c., which require wall space.

##### IV. MUSEUM ROOM, No. 19, contains —

Bulky articles of *furniture*, such as the Barbetti Cabinet, the Mediæval Press by Pugin, the Terra Cotta Chimney-piece. (See Catalogue, Division V., page 48.)

The wall space is used chiefly for *wood carvings*, *paperhangings*, and *draperies*.

The remainder of the *metal work* belonging to the Department, and some very valuable loans, of the *Cellini Shield* by the Queen, the *Vase and Shield* by Vechté, lent by Messrs. Hunt and Roskill, and the bronze busts of Popes Alexander VIII. and Leo. X., lent by Mr. Webb, which could not be arranged in the preceding room for want of space, are placed here.

## V. MUSEUM ROOM, No. 20, contains —

*Pottery and works in stone.* The principal part of this collection does not belong to the Department, but has been lent for periods of various limited durations, for the use of the students and the information of the public.

*Sèvres Porcelain.*

Her Majesty has been graciously pleased to lend 44 pieces of Sèvres porcelain from Buckingham Palace. They afford illustrations of the great technical skill which the Royal Manufactory at Sèvres attained in the seventeenth and eighteenth centuries. As specimens of finished modelling, gilding, and chasing, of successful colours, and of painting, they are among the very finest works which have ever been fired in the kilns at Sèvres. The shelf over the fireplace displays illustrations chiefly of the success realized in the pink colour known by the name of the *rose du Barry*, and the *turquoise* and other tints of blue. The centre vase is valued at 1000*l.* The illustrations of the *royal blue* (the rich purple) are in the front of the stand near the windows. The principal piece here (on the highest shelf) it is known would bring more than 1000*l.* at a public sale. It is chiefly for the great excellence of their workmanship and technical skill that these Sèvres specimens are valued, and not for their forms. The Queen has liberally permitted manufacturers and students to copy them and derive any benefit from the study of them.

*Dutch Earthenware.*

Another part of this collection is furnished by Mr. Farrar, who has lent the following:—

Large ewer, stone ware	-	-	-	-	No. 70.
Large ewer, dated 1584, stone ware	-	-	-	-	No. 74.
Large ewer, stone ware	-	-	-	-	No. 75.
Blue tankard with lid, dated 1596	-	-	-	-	No. 103.
Small ewer, with medallion of William III.	-	-	-	-	No. 158.
Small ewer	-	-	-	-	No. 155.
Small ewer	-	-	-	-	No. 147.
Small ewer	-	-	-	-	No. 142.
Small ewer	-	-	-	-	No. 136.

The above-named pieces are from the celebrated collection of the late  
Joan D'Huyvetter of Ghent.

*Miscellaneous.*

Large globular jar, with plants and dragons gilt on a blue indented ground; elephants' heads at the handles.

Two imitation bronze beakers, from the collection of the late Queen Charlotte.

Crackle vase, crimson enamel.

Crackle vase, blue and crimson enamel.

Three pieces of Raphael ware.

A third portion consists of the loans from Mr. Webb, of the following:—

Oriental China vase, with flowers.	
Oriental China vase (large).	
Oriental egg-shell vase, with figures.	
Oriental crackle vase, with blue landscape.	
Oriental crackle bottle, with raised blue flowers.	
Eight Oriental china plates.	
Egg-shell cup and saucer.	
Blue Nevers ware pilgrim's bottle.	
Raphael ware plate.	
Large delft jug.	
Tall delft jug.	
Two blue delft jugs.	
Sèvres cup and saucer.	
Gros bleu old Sèvres china teapot.	
Worcester China jug.	
Four pieces of alabaster scroll friezes.	
Two groups in terra cotta.	

Mr. Minton has lent a selection from his museum for the purpose of illustrating the *history and various kinds of pottery*; consisting of —

*Stone Ware.*

A Flemish jug	-	-	-	dated 1513.
A Flemish jug	-	-	-	” 1598.
A Flemish jug, blue enameled	-	-	-	” 1769.
English common stone ware, from Vauxhall	-	-	-	18th century.
A Saxony covered cylindrical pot, an early specimen of Bætterg's manufacture	-	-	beginning of the 18th century.	
A Chinese kettle perforated, in red stone or porcelain ware.	-	-		
A German jardinier and stand, platinised ornaments	-	-	modern.	

*Majolica.*

An Italian cruet stand	-	-	-	16th century.
A French tile, painted with a fleur-de-lis	-	-	-	17th century.
A delft jug, with Chinese subject	-	-	-	18th century.
A French round dish, with a subject painted in centre in ochre	-	-	-	18th century.
A delft oval dish	-	-	-	18th century.
A Spanish tile, from Valencia	-	-	-	modern.

*Hard Porcelain.*

A Chinese octagonal compotier, raised on foot	-	-	-	old.
A Chinese basin, red outside, green enamel inside	-	-	-	old.
A Chinese plate, in celadon, birds and flowers.	-	-	-	
A Chinese square basin, pink enamel outside, green enamel inside.	-	-	-	
A Chinese white plate, painted with flowers.	-	-	-	
A Dresden oval basket, perforated, goats' heads	-	-	-	old.
A Dresden oval basket, with Chinese figures raised on front	-	-	-	old.
A Dresden plate, with landscape in centre	-	-	-	old.
A Dresden cup, with a curiously worked handle	-	-	-	old.
A Dresden small stand, raised on feet	-	-	-	old.
A Dresden teapot, oval shape, blue and gold stripes	-	-	-	old.
A Dresden soup plate, green border, figures in centre	-	-	-	old.
A Berlin plate, blue border on a gold ground	-	-	-	old.
A Berlin oval tray, painted with roses	-	-	-	old.
A Berlin cup and saucer	-	-	-	old.
A Berlin cup	-	-	-	old.
A Berlin cup and saucer, with landscape in black	-	-	-	old.
A Berlin plate, with Pompeian ornaments	-	-	-	new.
A Sèvres vase, brown glaze, landscape.	-	-	-	
A Sèvres cup and saucer, painted with jasmine.	-	-	-	

*Soft Porcelain.*

A Sèvres teapot, wreath of pink flowers, trophy in centre	-	-	old.
A Sèvres cup and saucer of the same set	-	-	old.
A Sèvres sugar box of the same set	-	-	old.
A Sèvres cup and saucer, gros bleu, birds in panels	-	-	old.
A Sèvres cup and saucer, gros bleu, roses in the border	-	-	old.
A Sèvres cup and saucer, rose du Barry	-	-	old.
A Chantilly plate, gros bleu border, birds	-	-	old.
An English oval dish and plate (Chelsea)	-	-	old.
An English teapot, dark blue bands (Chelsea)	-	-	old.
A Welch cup and saucer, pink ground	-	-	Nantgarrow.
A cup and saucer, gilt, marked with an anchor, supposed to be Venetian..	-	-	

## Earthenware.

An English plate and perforated cover, Wedgwood's Queen's ware.		
An early English oval dish, transparent glaze, varied in colours.		
A French oval dish, with the clays worked as a marble	-	1789.
A French slab, with transparent green glaze	-	modern.
A French slab, with transparent imitation of malachite	-	modern.

Mr. Tupper has contributed a curious assortment of the native pottery procured from the Cape of Good Hope.

The remaining specimens lent have been borrowed from Hampton Court Palace (the *blue delft* ware), Mr. T. Baring, M.P. (chiefly specimens from *Dresden* and *Berlin*), Mr. S. Redgrave, Mr. Cole, Mrs. Dodd, and others.

The specimens of pottery belonging to the Department which are exhibited, are numbered and described in the Catalogue (Division III.—Pottery, page 37).

Owing to the restricted space and the temporary possession of most of the articles, the only principle of arrangement which was found possible with the collection was that which would display the examples to the best advantage: any strict arrangement as to class or chronology was impracticable. *Sèvres* porcelain requires that it should be placed *opposite* to the light; and these specimens more than filled all the best places.

The works in *marble* are described in Division VI. of the Catalogue (page 51).

## VI. MUSEUM ROOM, No. 22, contains—

A selection of the casts of the so-called Renaissance period of Art; but, owing to want of space, this portion of the collection belonging to the Department is very inadequately displayed. Such specimens however as are exhibited illustrate the best period of the Renaissance in all its varieties, as developed in Metal, Stone, or Wood, from about the period of 1400 to 1600.

The spirit of the style in its perfect form, the Cinquecento, consists chiefly in a general repudiation of everything not warranted by classical precedent; in the substitution, in fact, of Roman for Romanesque or Gothic details.

The earliest examples in the room are from the Bronze Gates of Lorenzo Ghiberti, at Florence, modelled in 1402, but not completed until 1425; these are followed by specimens from the Roman Cancelleria by Bramante, 1495, in which we see the Cinquecento Arabesque already prominent; and the same style is exhibited in perfection in the two small specimens of Tullio Lombardo, from the Church of Santa Maria de' Miracoli at Venice.

The specimens following from the Chateau de Gaillon in Normandy, built by Cardinal d'Amboise, Minister of Louis XII., are the earliest examples of the Renaissance in France. This chateau was commenced at the close of the fifteenth century, but occupied the Cardinal until his death in 1510. His monument in the Cathedral of Rouen, of which several portions are exhibited, is in a similar taste; and, owing to its still perfect state, is one of the most interesting monuments in Europe. It was completed in 1525, and is remarkable for its decided combination of a Gothic arrangement of the whole with a classic detail of the parts.

The pilasters from the tomb of Louis XII. in St. Denis, are of the same style and period: this monument was erected by Francis I., to his father-in-law, about 1520.

The panels from the Martinengo Tomb at Brescia, erected about 1530, and the large pilasters from the façade of the Church of Santa Maria de' Miracoli, of the same town and period, display this style in all its exuberance of the grotesque Arabesque, with a strong naturalist feeling in the details. The still bolder specimens of Alessandro Vittoria, displaying a dangerous facility of execution, from the Scala d'Oro in the Ducal Palace at Venice, executed about 1560, illustrate the commencement of the decline,—evident in the sacrifice of detail to mere general effect. Several excellent specimens of wood carving from France and Belgium, and a large piece from the old guard chamber at Westminster, complete the varieties of this style. The scrolled shields, or cartouches

and strap-work, illustrate the peculiar characteristics of the English variety of the Renaissance, called the Elizabethan ; a variety which seems to have owed its establishment as a distinct style to Henry II. of France. The Chateau d'Anet, built by this monarch for Diana of Poitiers, about 1550, under the direction of Philibert Delorme, was loaded with this peculiar species of decoration, scrolled shields, and tracery composed of the initials of the King and Diana of Poitiers combined.

VII. The CONSULTING ROOM, used by Students, &c., when the articles are removed from their cases or stands for examination and copying, contains—

Examples of the drawing models. Copies used in Schools in connexion with the Department.

Drawings of ceilings, &c., after Michael Angelo, Raphael, Correggio, &c.

Specimens of modern woven fabrics.

Illustrations of colours, &c., used in Lectures.

VIII. The LOBBY contains—

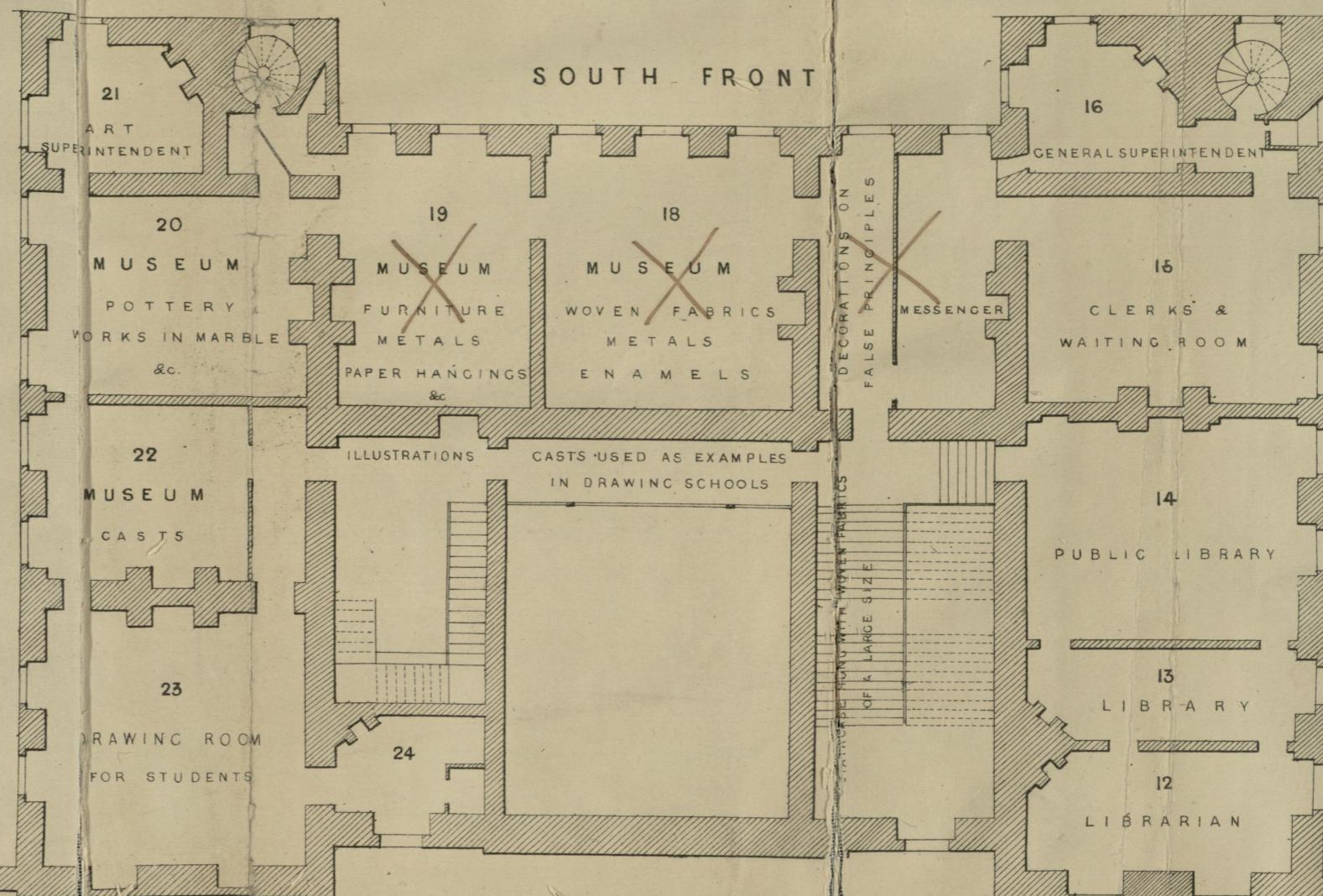
A collection of examples illustrating the course of studies pursued in the Schools.

IX. The GALLERY contains—

A collection of casts of sculpture, ancient ornament, &c., recommended for use as models in Drawing Schools.

---

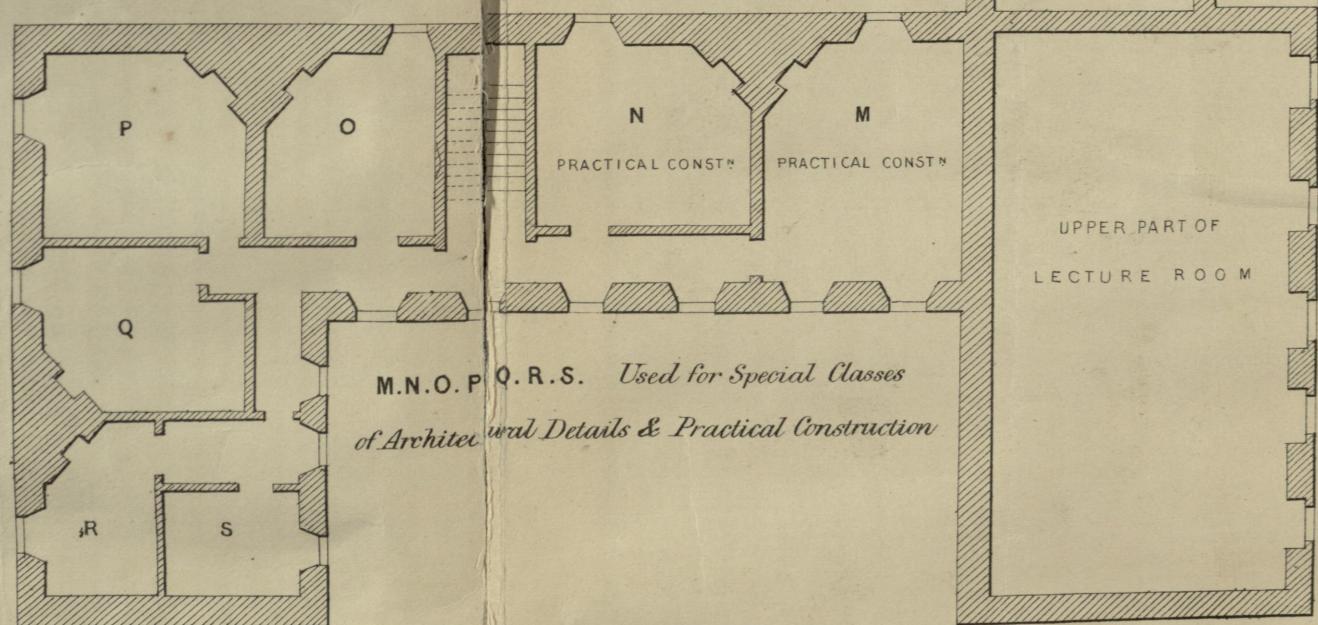
MUSEUM OF  
ORNAMENTAL  
ART



[1853]

MARLBOROUGH HOUSE

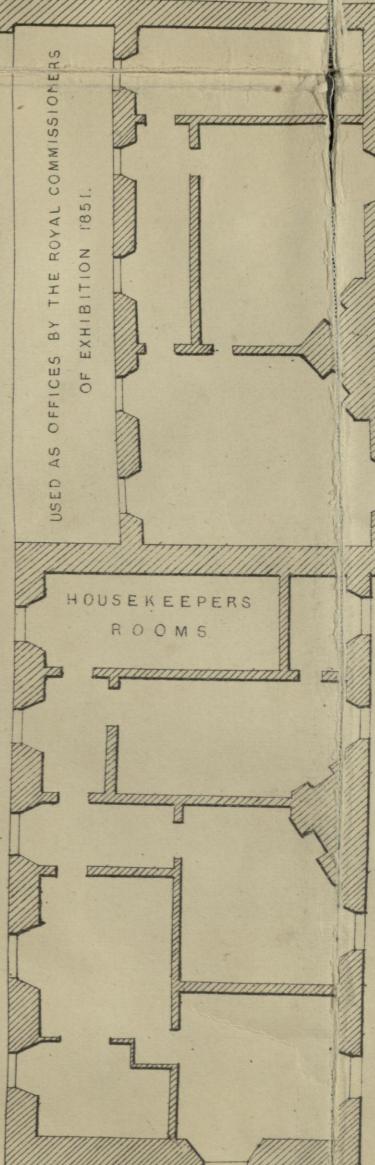
Uses to which the Rooms are applied  
by the Department of Practical Art.



PLAN OF FIRST FLOOR

Scale of 100 50 0 50 100 150 200 250 300 400 500 Feet

Day & Son, Lith<sup>rs</sup> to the Queen.



USED AS OFFICES BY THE ROYAL COMMISSIONERS  
OF EXHIBITION 1851